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ENTERTAINMENT

The Gazette
Montreal, Thursday, August 16, 1979

THOMAS SCHNURMACHER

Carlin off to Toronto for top TV position

Vince Carlin the executive producer of CBC's *The City at Six* has been the subject of a talent raid by CBC Toronto. He will be leaving Montreal at the end of the month to assume a top position with *The National*, the CBC's 11 p.m. newscast. No word yet as to who will replace Carlin here in Montreal.

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More news on **Vanessa Redgrave**. The protests continue to come in about the British actress who supports the Palestinian Liberation Organization playing the lead in a concentration camp drama on CBS. Even defenders of Redgrave's right to appear in any production regardless of her political beliefs are hard pressed to explain about her attempts to prevent Israeli actors from working in England.

VINCE CARLIN
Leaving this month

Hollywood actress **Sally Kellerman** will play the lead opposite Montrealer **Stephen Lack** in a bizarre love story about two psychiatrists who fall madly in love with each other.

The film entitled *Head On* is set to start in October in Toronto.

The film takes the two stars through several mind-bending twists to the final mad moments of their psychotic affair. Stephen Lack is very much like Panasonic. He is slightly ahead of his time. Montrealers in the St. Lawrence Blvd. area may recall a Hallowe'en soiree where Lack cunningly disguised himself to look like **Elizabeth Taylor** would look like after a near-fatal car accident.

After actors' salaries and costs are paid, all profits from the Windsor Court Dinner Theatre's entire 10-day run at the Windsor Hotel will be used to help the boat people.

Original musical revue

The dinner-theatre production consists of *The Trysting Place* a one-act comedy by **Booth Tarkington** *The Guest-Book* an original music tracing the 101-year history of the old Windsor Hotel.

On opening night, the cast has given up its salary and all proceeds with the exception of the hotel's meal price will be forwarded to the B'nai B'rith Foundation for the boat people. Admission is $22.50 per person which includes the show and a full-course meal.

If you are a trivia fan, you may be interested to know that **Oscar Wilde** stayed at the Windsor Hotel on May 15, 1882 when he lectured in Montreal about aestheticism.

Then again you may not be interested.

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The CBC annual report for 1979 fiscal year patted itself on the back for all manner of fine and wonderful accomplishments.

In 1978-1979, Parliament provided the CBC with $457.1 million for operating expenditures. The CBC proudly proclaimed that the average cost in public funds for all CBC services was about six cents a day for each Canadian.

Sounds reasonable. That figure however means that it costs every Canadian $22 a year to subsidize the CBC.

An interesting statistic when one considers that English-speaking viewers across Canada spend 75 per cent of their viewing time watching foreign programming, most of it from the United States. The figures for English-speaking children are closer to 83 per cent.

Francophone Canadians spend 48 per cent of their time watching foreign programming while their children average about 56 per cent.

If you are one of the legions of fans who loves the *Flo* character on the *Alice* series as portrayed by **Polly Holliday**, I have some good news and some bad news.

The bad news first. Flo will no longer be a regular on the show when it returns in the fall because she and series star **Linda Lavin** did not see eye to eye. That's putting it mildly.

Now for the good news. Flo will have her own show called *The Flo Show* which will make its debut in January 1980.

I hope that ol' Flo keeps going long after egocentric goody two-shoes Linda has hung up her apron.

New disco album

Sixteen-year-old disco chanteuse **France Joli** who is very joli indeed launched her new disco album earlier this week at the Oz disco. France is already the underground hit of New York cognoscenti who are comparing her voice to **Donna Summer's**.

Attending the launching in Montreal was songwriter **Ian Cooney** who had switched hats and was taking photos for *Quebec Rock* magazine. Cooney described his outfit as "Hawaiian Jewish Cowboy." It had to be seen to be believed.

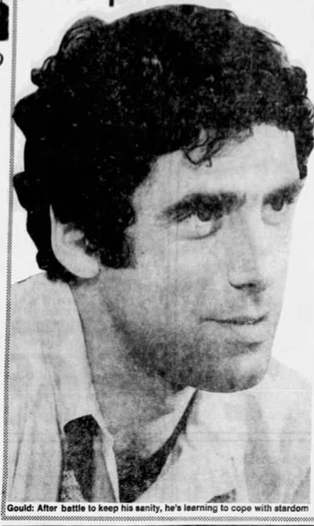
• Thomas Schnurmacher can be heard at 8:45 a.m. daily on CJAD radio.

YOU BE THE CRITIC

The column where readers have their say

The Gazette welcomes your letters on all aspects of the world of entertainment — and any comments on our critics. Send them to: You Be The Critic, Entertainments Dept., The Gazette, P.O. Box 6036, Montreal H3C 3E2.

The private war of Elliott Gould



Gould: After battle to keep his sanity, he's learning to cope with stardom

By JUAN RODRIGUEZ
of The Gazette

Elliott Gould, in Montreal for the first time to start filming the Canadian-made *Dirty Tricks*, figures he knows a little about separatism.

"I've been living with it all my life," he says in his slow Brooklyn drawl.

It's taken years of psycho-analysis for Gould to find himself. He's lived in the shadow of his mother's wishes, through the burning ambition of his first wife Barbra Streisand, his eventual superstardom — in 1971 he was rated the top box-office star due to the success of *M•A•S•H* and *Bob and Carol and Ted and Alice* — and finally, through his struggle to maintain his sanity.

"I want to be able to accept the limitations of others — we all have them — without blaming them on me. I want to be self-satisfied while being a part of everything else. I want to apply the future to the past, to be able to create a tolerable present."

The words come slowly, almost somnambulently, as if they constantly weigh on his mind. The tall (6'3") 40-year-old actor is wearing a beard for his role as a disillusioned college professor but the eyes are pure Gould. He conducts the interview in sweat togs, ready to "keep his head together" by running. Afterwards, forgoing a pre-shoot party, he's off to see *Alien* before retiring to his hotel room to study the script.

"I've got to work on it all the time," he says, "I've got to be confident with the words so I can get out of myself."

Things haven't come easy for the actor who has often played the *schlemiel* — taking turns in being manic and easygoing. As a child, he was pushed by his mother into tap-dancing, despite being uncoordinated, because he was so withdrawn. He turned professional at the age of 11. Eventually, he cadged chorus work in summer stock productions — and then he broke down with a streak of gambling, followed by an odd assortment of jobs: a toy demonstrator at Gimbels and a night elevator operator in a hotel.

Then came a bit part in Broadway's *I Can Get It For You Wholesale* — and Gould's first encounter with the indomitable Streisand. She quickly stole the show, they married a year later, and after she had galloped her way to superstardom, they got a "quickie" divorce in 1971. For Gould, that, in turn, was followed by a bout of manic depression so intense he had to be certified by psychiatrists before he collaborating with Robert Altman on *The Long Goodbye*.

His role in that film as the laconic pushed-abound private detective, is, along with an earlier part in Ingmar Bergman's *The Touch*, regarded by Gould as a turning point in his career.

"The difference between Bergman and Altman," he notes, "is that Altman knows who Dave DeBuscher (basketball player) is. After Altman saw me in *The Touch* he said I couldn't be any better. I worked on blind faith and radar, but I was, after all, working with the greatest director of our time. He made more demands on me. Altman, on the other hand, gave me room to expose myself — after we got to know each other, that is. At first he thought I was his enemy."

Dirty Tricks is his second Canadian picture, following *The Silent Partner*, with his brilliant portrayal of a bank teller who becomes an impulsive thief.

"Right now, I'm trying to find a rhythm so I can learn my lines properly," he says. Just then Streisand's hot disco song, *The Main Event*, comes over the radio. "Of course, it's not easy when you hear *that*."

"Did you see the picture?" he asks. "I thought the only good thing about it was Ryan O'Neal's nutty girlfriend. Of course, Barbra was great, she always is . . ."

This sparks Gould's personal litany: "I'm learning how to live with myself, learning to mature with a philosophy that makes my life infinitely flexible. I've got nothing to prove."

His mind is never far from his three children — 12-year-old Jason (his son by Streisand), Molly Sapphire, 7, and Sam Bazooka, 6 (by his second ex-wife Jenny Bogart). "I feel most like a father. Coming from a broken home, I think I can teach them a few things.

"I went to see *Matilda* (in which Gould played the lead opposite a kangaroo) with Molly and she said, 'People are just like animals, dad. Don't trees have feelings? If they do then paper is alive'. The only thing dead is the word, something her mother couldn't understand."

A LOOK AT LAST NIGHT'S SHOWS WITH THE GAZETTE'S CRITICS

The 'fab four' is back in town and Beatlemania strikes again

By JUAN RODRIGUEZ
of The Gazette

The Beatles may never get back together again — but who needs them when you've got Beatlemania, the Broadway show chronicling the "fab four's" era.

The show opened last night at the St. Denis Theatre, for a run extending through Aug. 26 and although the feverish screaming that used to greet the originals has faded into deja vu, the production provides as striking a perspective on the importance of the Beatles as any written analyses.

The audience seemed moved by the whole exercise. "It's the next best thing to the real thing," said Tony Corvado, 25. "With the screens and lighting, I couldn't really tell if it's them or not."

Of course, nostalgia is the production's bread and butter. However, Beatlemania goes further by relating the Beatles' songs to the historical events of the 1960s. Through the clever use of film clips, neon news flashes, and several pictorial screens, the show evokes the faces and sounds of the time.

Such early songs as *I Wanna Hold Your Hand* and *She Loves You* may sound a little trite now, yet even the ersatz version conveys the remarkable freshness and exuberance the Beatles brought to popular culture.

The volume goes up as the years roll by, from *Help!* to *Day Tripper* to the spectacular drug-oriented sequences featuring the Beatles' murky *Day In The Life* and *Strawberry Fields Forever*. Just as the "Beatles" change costumes, you can almost see the changes of the decade drift before your eyes.

The second half depicts the Beatles in their later "dropping out" years, finishing off with *Let It Be*. There's a sense of sadness here, as we see the individual members begin to go their own separate ways.

There are six road shows of Beatlemania, and this one features four extremely gifted impersonators. They are as close to sounding like the real thing as Rich Little sounds like Ed Sullivan. Tony Kishman (Paul McCartney), Jimmy Pou (George Harrison), Michael Palaikis (John Lennon) and Louis Calucci (Ringo Starr) have the members' individual quirks down pat. I doubt whether the real Beatles could imitate their earlier years with such success.

Beatlemania strikes St. Denis Theatre.

Nothing is missing from Absent Friends

Canada's Alan Ayckbourn consumption doubled between 1974 and 1978, going from six productions to twelve.

Leader in the field is still Montreal's International Theatre, La Poudriere, which last night gave us yet another opus from the scratching pen of this highly successful British playwright.

It's called *Absent Friends* but don't let that syrupy handle fool you.

Friends begins as an amusing, if featherweight, reflection on declining morals. It isn't long, however, before the coy flogging of the mores is abandoned in favor of a frontal attack on the state of human relationship. There is a streak of Albee-an viciousness and misogyny in Ayckbourn and sometimes *Friends* feels like *Whose Afraid of Virginia Wolfe* for mixed triples.

Wendy Dawson, Joyce Campion, Sheena Larkin, Harry Hill, Dustin Waln and Desmond Ellis work convincingly to prove to us that the only good mate is a dead mate and only the severed union is a happy one. No one on stage seems to like anyone else, with the exception of one guy who is fond of his dead fiance.

Maureen Peterson

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